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ABSTRACT

This script for "Options in Education," an educational radio program, focuses on the role of the field trip to a museum or library in the education of the elementary school child. Members of the cast provide background information and continuity as they conduct interviews with children, teachers, and librarians. Samples of field trip activities are provided through excerpts from conversations among children and staff at the Children's Museum in Boston, the Smithsonian's Air and Space Museum, Philadelphia's Please Touch Museum, and the Toledo Museum of Art. An elementary school teacher discusses the value of field trips, and a representative from USOE indicates some trends in the more than 8,000 public libraries around the country. "Kids Alive," a half hour talk show in magazine format produced by children at the Bloomington, Indiana, public library, is described by a 10-year old and a children's librarian. Other special projects are described, e.g., a program to lend toys, sculpture, and prints to children in Tulsa, Oklahoma, and a children's librarian working in the inner city of Los Angeles shares some of the program ideas she uses to get children to read. (BBM)

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Program No. 115: "LIBRARIES AND MUSEUMS"

April 3, 1978

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"LIBRARIES AND MUSEUMS"

CHILD: A...

CHILD: B...

CHILD: C...

MAN: D...

WOMAN: H...

MAN: I...

MAN: J...

CHILD: K...

MAN: L...

TEENAGER: M...

WOMAN: N...

WOMAN: O...

WOMAN: P...

MERROW: T-I-O-N-S -- options -- OPTIONS IN EDUCATION From the ABC's of pre-school to the alphabet soup of government programs, this is OPTIONS IN EDUCATION.

* * *

STUDENT: Well, when we go into a museum, we have to think about, like, why they would do that kind of design, and why they would do...use that kind of stone, and why they would use that kind of color. Things like that.

QUIRING: Why, why do you come?

STUDENT: Well, one reason, I've already signed up. And another reason, working on a castle in the other room, and I learned some crafts that I never knew I knew how to do. Like on the castle, I didn't think I could ever be a designer, but only we...I designed it.

STUDENT: The last one was about lost kingdoms and lost worlds, and we had a fair. And on this one, we're making a castle.

QUIRING: What are you learning?

STUDENT: How to...about the middle age days, Asia, and about everything they did, and about all their legends, and that kind of thing. We're making books the way they did. They stitched paper, and then just used hide glue; they made glue out of hide.

STUDENT: We looked at some movies, and we looked at some coloring books and things, and some books of pictures...lots of ideas.

STUDENT: Almost everybody likes it.

* * *

BLAIR Those children you just heard were lucky; they got to skip school recently to visit their local museum.

MERROW: Well, they didn't really skip school, because they took a

field trip with their class. They got out of school for a few hours, but they went to the museum to learn about art.

BLAIR: Yes, but did they really learn anything? What do kids get out of field trips, besides out of school? I'm Wendy Blair.

MERROW: And I'm John Merrow. Join us as OPTIONS IN EDUCATION takes a field trip.

BLAIR: We'll visit some museums and libraries around the country...

MERROW: ...to see what kids do when they get there.

* * *

MERROW: The American Association of Museum's Directory lists over 5,000 different museums of all kinds around the country, including zoos, historical parks, and aquariums, and galleries.

BLAIR: And almost every museum we've heard about has some sort of organized educational activity, whether it's art history lectures for adults, or Saturday morning finger painting extravaganzas for toddlers.

MERROW: So where do we start on our field trip?

BLAIR: An obvious first choice -- the Children's Museum in Boston. Reporter David Freudberg tagged along on a recent field trip.

THE CHILDREN'S MUSEUM IN BOSTON

FREUDBERG: These are first graders, squealing with jubilation as they embark on their first class field trip. About 75 children and their teachers traveled by bus from the Blackstone School, a bilingual public open classroom setting in Boston's South End. Their destination? The Children's Museum. It might be thought of as the ultimate playground for inquisitive and energetic youngsters. With excitement and wide eyes all around, teacher Fran Farrell, at first, had trouble calming down students. But after they loaded on to the bus, she hoped the day would prove fruitful.

FARRELL: It might help them learn that they're more part of a class, they're more of a unit. And our goal is to go there and enjoy it, and find out some new things. And to do that, you kind of have to cooperate getting along with each other, and following directions, and...so they can get the most out of this trip.

FREUDBERG: This is hardly a silent bus at the moment.

FARRELL: And I doubt it ever will be. (Laughs)

FREUDBERG: How do you put up with the relentless roar of noise?

FARRELL: Well, I think on something like this you have to expect it. On the bus, you expect them to be noisy; you don't expect them to run around or jump out of their seats and get hurt or anything, but you do expect the noise.

FREUDBERG: And with energy at such a fevered pitch, this field trip was appropriate. If there is a secret to the Children's Museum, it lies in an explicit policy of "hands on." In a world so frequently off limits to the young, this is a place where it's ok to touch and play. To protect life and limb, though, a few ground rules are established by floor manager Audrey Goldstein.

GOLDSTEIN: The reason why I ask you not to run is becaue I don't want anybody to get hurt here today. There's no hitting, and no fighting. Some of the stuff that you can do while you're at the museum: We have a place upstairs where we do have animals. We have animals like snakes and guinea pigs and turtles. Ok, there's another place upstairs where we have an exhibit on fire; it's all about what to do if you have a fire at home. There's another place

upstairs where we have a factory. It's a factory where you can make a top. You know what a spinning top is? Little toys?

STUDENT: Yeah.

GOLDSTEIN: Well, you can go upstairs and work in the factory and make a top and take that home with you. Ok? (loud applause)

STUDENT: I'm looking at guinea pigs. They look funny -- like puppies.

FREUDBERG: Like little puppies? Have you ever touched a guinea pig.

STUDENT: No.

FREUDBERG: Would you like to?

STUDENT: Yeah.

FREUDBERG: Boston's Children's Museum -- 200,000 kids and grownups troop through it every year, eagerly exploring about 20 exhibits. The main display area, housed on three floors, consists of sloping walkways and lofts, all arranged with safety in mind. A spokesperson for the museum, Jonathon Hyde, says the children's experience here is carefully planned to permit spontaneity.

HYDE: What's great about this place is when you combine the participatory exhibits -- that we're by now well known for -- and the energy of the kids, then you get the real 'ynamic...the place really starts working.

When kids first come here, it's a very, sort of sensory place, and they tend to get very, very excited at first. And that sort of naturally builds into the school programs, and we allow them to do that. We allow them to get very excited and to run around, and to sort of push and pull and tug things. And we find that there's a general pattern develops, which is as the children get an...it enables them to get a sort of a full sweep of what's here. And they gradually slow down as they gradually...they've seen everything once, and then they start going back, and sort of start focusing in on the exhibits that especially appeal to them.

It takes them awhile to understand that they can touch things, and they can, you know, pull things. That's what this museum is all about.

FREUDBERG: I wonder what the casualty rate is? Do they tend to break a lot of these objects, or are they good for...? Are they childproof?

HYDE: Very low, because we've got a lot of experience at this point in building very tough, very safe exhibits. And that process is not...it is a continuing process. Once we put up an exhibit, we learn a lot about how it works...

FREUDBERG: Excuse me, someone's filling a gasoline tank in the middle of the museum here, and we've been displaced. Go ahead.

HYDE: As the exhibit gets up, we watch them very closely to discover how they work; whether we need to modify part of the exhibit. We always usually discover that children find a lot more uses for the exhibits than we had originally planned. And that's great; that's all part of it.

FREUDBERG: What's your name?

STUDENT: Alex.

FREUDBERG: How do you spell that?

STUDENT: Alex Caballero.

FREUDBERG: Alex Caballero.

STUDENT: Um huh.

FREUDBERG: Ok, Alex. It's says, "Hi. This machine is called a computer terminal.It's connected to the computer by the wall. To tell the computer things, you have to type them on the keyboard. After you finish typing something, press the green button so the computer will know that you're ready for it to continue. Press the green button when you're finished reading this."

Ok, so you have to type in your first name, it says, and then press that green button.

WOMAN: Put them right out in front of you like this. Then you shell them and put the peanuts in your cup again. Ok?

STUDENT: Ok.

WOMAN: You're going to put them right in the peanut grinder right here, and turn the crank, like this.

FREUDBERG: How does it taste?

STUDENT: Good! (Laughter)

FREUDBERG: After being loosed on the Children's Museum for about 90 minutes, even tireless first graders seemed a bit tuckered out, and few became irritable on the bus ride home. And, after returning to the Blackstone School, Fran Farrell was understandably fatigued.

FARRELL: I think it was good, because they didn't have a whole lot of restrictions placed on them; they just had to not run. I think the freedom was kind of good for them.

FREUDBERG: Do they normally feel pent up in a place like this?

FARRELL: Well, I think there's so many things they're not supposed to touch, that it was nice to go some place where they were free to put their hands on things and feel things, and kind of almost forget that they're in some kind of...involved in a school activity. And I think they thoroughly enjoyed it.

FREUDBERG: For National Public Radio, this is David Freudberg in Boston.

BLAIR: That museum was created with children in mind. It's clientele is children, and the rules reflect that. The main rule is: please touch!

MERROW: But let's face it, Wendy, even though museums are interested in exhibits just for children, most have to think first of all of adults. And can a museum be equally interesting and educational for both children and adults?

BLAIR: Sure, John. How about the Smithsonian's Air and Space Museum here in Washington?

MERROW: It's spectacular. It's about 300 feet high, topped with plexiglass bubbles. The building is three blocks long, and inside are all sorts of wonderful flying machines: from Lindbergh's "Spirit of St. Louis,"to rockets and satellites suspended from the ceiling.

BLAIR: Who wouldn't love it, however old they are.

THE SMITHSONIAN'S AIR AND SPACE MUSEUM

NARRATOR: (Sounds of jet planes flying) Those are the U.S Air Force "Thunderbirds." This is the U.S. Navy Flight Demonstration Team -- the Blue Angels. They also fly the "Phantom F-4." And here's what a formation take-off looks like as seen from the tail of Lt. Bill Switzer's spotter plane. The planes are airborne. Afterburners are on. And as the gear retracts into the wells, Switzer moves his no. 4 aircraft right into that slot position. The

red air shows focus turned on, and with 36 inches separating these 45,000 pound giants of the air show circuit, the thrills begin.

WOMAN: What kid has not dreamed of flying, right?

* * *

PUPPET: Madame, as father's dearest friend, you must stop him from making this insane balloon flight!

PUPPET: Oh my dear, I have tried! But your father is most determined. No one has ever flown across the English Channel before!

* * *

ZISSFEIN: In developing the concepts for the various galleries, I always felt that I was being a child again. And this is a turn-on place. This is a place where you walk through the doors, and you look up and down, and you look at the various things to do, and you go, "Wheeee."

BLAIR: That was Mel Zissfein, Deputy Director of the Air and Space Museum.

MERROW: David Selvin asked Lynn Murphy, the museum's Public Affairs Officer, what kids like most at the Air and Space Museum.

MURPHY: Kids really love...I would say that one of their favorite little things is the puppet show in balloons and airships, which pictures the two men in the balloon crossing the English Channel for the first time. And they just giggle and sit in that several times through. That's lots of fun to watch them laugh.

PUPPET: Let go of the ropes. (applause) We're off.

PUPPETS: Bon Voyage! (whistles and voices yelling)

PUPPET: You're rising, sir!

PUPPET: We are flying. Should we release some of our inflammable air?

PUPPET: Yes doctor. We can untwist these two gas tubes. Observe, we continue to rise! Now, we move rapidly toward France!

PUPPET: Look! The fishing vessels below salute as we pass.

PUPPET: Ah, yes.

MURPHY: They also like the stuff in the Milestones of Flight Gallery, the first spacecraft and all of that. And they like the diagram on the west end with the lunar module and the astronauts in suits, you know, standing out on the, on the lunar surface, because it makes them feel as if it's real, and it places people in the context with the machines, and so forth.

(Recording of astronauts talking with NASA control)

JOHN F. KENNEDY: I believe that this nation should commit itself to achieving the goal before this decade is out, of landing a man on the moon and returning him safely to the earth. No single space project in this period would be more impressive to mankind, or more important for the long-range exploration of space. And none will be so difficult or expensive to accomplish.

CHILD: It goes up really high. I thought it went by cold air.

SELVIN: But it goes by what?

CHILD: Hot air.

SELVIN: So balloons rise with hot air.

CHILD: Yeah.

SELVIN: Did you just learn that?

CHILD: No.

SELVIN: You knew that before.

CHILD: Yes, I think.

SELVIN: But you never saw it happen before, though, did you?

CHILD: No. Does it touch the ceiling?

SELVIN: I think sometimes it goes all the way up. Yeah.

CHILD: I don't think so.

SELVIN: No. If you have enough hot air.

CHILD: Yes.

ZISSFEIN: I recently had a letter, got a letter from a high school teacher who seemed to want us to put lessons up on our walls, and even to give tests to people leaving the...to see how well they absorbed the lessons. And he said that he'd bring students into this building, and it would be much better if they could just walk down a wall and learn their lessons, instead of doing it at home. And the man, obviously, is confused, because this is not a school; it's a museum. And a museum leans on objects, and it leans on demonstrations of principle. But a museum will fail unless the visitor wants to relate to it, wants to come in and love it. And obviously, if the museum is just another school, the visitor won't do that.

STUDENT: If we had this every day, we'd be mighty smart.

STUDENT: Yeah, this is really educational, yeah.

SELVIN: It doesn't really matter that it's educational, does it? It's fun, right?

STUDENTS: Yeah. It's fun.

SELVIN: This machine is called a technology transfer machine, and there are a bunch of...well, ridiculous looking puppets swirling around on three levels, with a rocket in the middle, and ping pong balls falling all over the place. Do you understand all this?

YOUNG BOY: Sort of.

SELVIN: What does it all mean? I don't...?

YOUNG BOY: The ping pong ball is supposed to go down the chute, fall into one of these things when the stick triggles or...

SELVIN: Oh, I see. What does all that prove?

YOUNG BOY: Nothing.

ZISSFEIN: Going to a museum is a voluntary act. You want to do that. Obviously, these people who go to museums and pick up a little bit of this, a little bit of that, a little bit of this, leave very satisfied, are not going to school, and maybe they don't learn as efficiently as you might in a school. But they learn pleasurably; and in the long run, maybe that is more efficient, because they come back again and again and again.

VOICE RECORDING: As recently as the early 1940 s an aircraft approaching the speed of sound encountered a huge increase in drag. This was due, in part, to the formation of large shock waves on the rather thick wings of those days. So, when technology sought to fly faster than sound, engineers designed thinner wings. But thinner wings created a structural problem. The long thin wings weren't very strong, so they had to be shortened. ...

PUPPET: Ah, now we begin to rise.

PUPPET: Observe, Professor, that we have lost all sight of the English coast.

PUPPET: You watch the scenery too much, Doctor. Also observe again, we are descending. Throw out the rest of the ballast, and those pamphlets over there.

PUPPET: Now sir, are you aware that we are utterly without ballast?

PUPPET: Ah, but doctor, regardez -- the view of France. Merveilleux, n'est ce pas?...No one has ever seen these sights before. ...

ANNOUNCER: This is a lost child announcement. A child has been found. If you have lost a child in the museum, please go to the main counter desk...

MERROW: That report for OPTIONS IN EDUCATION by David Selvin in Washington, D.C.

BLAIR: Do kids always learn things when they go to museums? One teacher told us not when they go with their parents. But she says that organized school field trips really are educational.

A STRATFORD LANDING ELEMENTARY TEACHER TALKS ABOUT HER CLASS FIELD TRIPS

TEACHER: Well, I found from my first field trip, when I just kind of went unprepared, that I walked into the room -- the building -- and the children just kind of disappeared all over the display area. It was as if they were with their parents and could go wherever they please. So, from then on, I've learned to go on a preview, make sure the exhibit halls are open, though sometimes I find that they're closed the day I arrive. But I preview it, and I make up some questions. And I usually come back and either prepare ditto, or prepare a program so the children will know specifically what to do in a hall. So often they say, "Oh, I've been there before. I've seen everything." And I say, "Well, you've looked at it, but you haven't seen." So we... I go back with prepared questions.

MERROW: So you have a kind of educational agenda.

TEACHER: Oh yes. We just don't go in and run around.

MERROW: Why not? Why not just go run around? That's fun. It'd be a nice break in the routine.

TEACHER: Well, they always do that with their parents. And it's been kind of a good family experience for them, but it hasn't necessarily been an educational experience. Some adult exhibits can be very exciting if you go and look at them and read and compare the things.

MERROW: You said you prepare them. Does that mean you do something in class before you take off on this jaunt?

TEACHER: Yes. Usually we've done some reading. I have a variety of paperback books on the subjects that we will see. For the skeleton exhibit, I did have a book by Scholastic Press on skeletons. And this Friday, we hope to see the rocks and minerals, so we've been reading rocks and minerals.

BLAIR: A teacher at Stratford Landing Elementary School in Fairfax, Virginia.

MERROW: The Smithsonian gets its money from the federal government, which is another way of saying that the Smithsonian museums belong to all of us, because our tax dollars pay for them.

BLAIR: And that's nice, because one of the many advantages of the Smithsonian's different museums is that there's no charge at the door: you can just walk into them.

MERROW: I wish that were true for all museums, but it isn't.

BLAIR: Most of them charge admission. They have to.

MERROW: But just as it's getting more expensive to keep museums running, more of them are opening up. A few years ago, one survey found that a new museum opened up every three days somewhere in the country.

BLAIR: So we've been experiencing a museum explosion, even as the money situation from museums has gotten worse.

MERROW: Actually on that score, things may be brightening up. There's a brand new federal agency, the Institute of Museum Services, and its job is to give money away.

BLAIR: John O'Rourke asked the Institute Director, Lee Kimche, about the increasing popularity of museums.

WHY THE INCREASING POPULARITY OF MUSEUMS

KIMCHE: I think there are several things that are working to support the popularity of museums. First of all, I think that man basically is curious about his history and about the continuity of civilization. And there is no place that you can go, there's no other institution in the world that can give you this kind of feeling that a museum gives you. That's number one. Number two: we are living in an age of technology, and I think people are beginning to realize that the actual experience of seeing an object, of sometimes going to a science museum where you have participatory exhibits, is a much more gratifying and fulfilling experience than sometimes reading a book, or even watching television.

Interestingly enough, we are finding that newspaper subscriptions are down, and even television is falling off. Yet, the museum audience seems to be growing. And I attribute this to the kind of first-hand experience that people get when they go to a museum.

Number three: I think that our traditional sources of education are faltering, and I think that people are looking for other means to increase their educational awareness. And people over 18 have been surveyed, and they found that 56% of them were unhappy with their intellectual achievements, and they are pursuing informal, nontraditional kind of education. And where can they pursue it? They can pursue it in the museum.

MERROW: John O'Rourke interviewed Lee Kimche, Director of the Institute of Museum Services, for OPTIONS IN EDUCATION.

BLAIR: The Institute will give away $3.7 million this fiscal year to museums, zoos, planetariums, historical parks, and so on.

MERROW: Let's get back to the business at hand, and that is museums as places to learn...

BLAIR: ...and have fun at. Reporter Liane Hansen did both at Philadelphia's "Please Touch" Museum.

PHILADELPHIA'S 'PLEASE TOUCH' MUSEUM

HANSEN: When I first walked into Philadelphia's "Please Touch" Museum,

I felt big. But when I got down on my knees, I discovered I could run my fingers over a fossilized icthyosaurus, look through a prism, examine the teeth in an elephant's skull, and play an African thumb piano. Portius Burke, Director of "Please Touch," believes that a museum is a place where education and a like are combined, a place where you can learn at your own pace. Created three years ago, "Please Touch" is the first museum to address the primary age group.

BURKE: We saw just one big physical need is to have things scaled for children that are...maybe a little three-year-old might be 25 inches up to about 42 inches, I think, six-year-old. So the things should be designed, get down on your knees, if you're an adult, and look at the world. So that would be a kind of a first.

A second need would be that things behind glass don't...it separates you from the object. And, for instance, we have a drum here that is a Plains Indian drum, buffalo hide, probably about 100 years old, which I bought at an auction at a little -- not a children's museum -- a little Indian museum in Baltimore. And I suspect that had been behind glass for the last 50 years. It's now right out in our space with a striker, and people can play it. Because one thing about a drum is you got to hear it. (Laughs) And it sounds very, very convincing.

The objects we have, we hope many of them will be unusual, and many of them are what people might call "museum items." (Laughs) But we sometimes have to explain to visitors that just because we put them out for people to handle, doesn't mean they're not valuable, because....And really, you sometimes you just have to overtly say that piece is very expensive, but it's out there for you and your child to enjoy." And then the parents say, "Oh, it is? Oh yes, well. But I thought if it was out here, it isn't worth very much." You know. So again, that it shows our sort of prejudice against things that are very precious are not to be directly experienced.

HANSEN: What does being here and experiencing the valuable objects, the sense of color, the sense of space do for the child, the young child of primary age?

BURKE: If you see a child who goes up to a piece of Eskimo sculpture, and I've seen really little children -- two year olds -- go up, and we have a very nice family group made of serpentine, and it's on a very low, 18 foot cube. And I've seen children go and stroke the faces of...there's a parent and it looks like two children and a polar bear, and it's a very nice grouping. And I've seen children go and talk to them, as if they were dolls, and run their fingers over the smooth and the rough and the cold. And I...now it would be hard at that point to say that child is totally involved with experiencing that piece of sculpture. I think my hunch would be that that is making a lasting impression. So I'm convinced...it's a little hard, we haven't done a whole lot of hard data study of this, but I think that we are giving children a real experience with a very wide variety of interesting materials and culturally those things that we value in our culture. And that when they see these things in other museums, or they see them on television or see them in books, they will be more alerted to them; they'll have some feeling about how big the thing is, what it feels like, is it cold, is it...what is it made of. And then, maybe we hope too, that some of the children, when they are themselves making things, will have that reservoir of experiences for their own expressive art work.

CHILD: Once there was a duck in here.

HANSEN: A duck?

CHILD: Yes.

HANSEN: Where did they keep him? In here? In the water?

CHILD: Yeah.

HANSEN: What is this? What does this do?

CHILD:: It pumps.

HANSEN: It pumps?

CHILD: Yeah. Yes.

HANSEN: Ah, let me see. Pump it for me.

CHILD: There, that's how it does it.

HANSEN: Push, and the water comes out. Pull, and the water comes in? Is that it? Wait, let me try it. (Pause) And what does that one do? That one looks different. Oh look, it's filling up that bottle. Does the other pump on the other side do the same thing as this one? Or does it do something different?

CHILD: Same thing.

HANSEN: Same thing? Let me see.

CHILD: Here I go for it. Want to see the water. Want to see the water.

MERROW: That report for OPTIONS IN EDUCATION from Liane Hansen, member station WUHY, Philadelphia.

BLAIR: The "please touch" idea is great for very young children. Kids who get to know and feel art very young probably grow up enjoying it, and never stop.

MERROW: But what about older children? Is it too late for them if they didn't discover art at age five? Well, 77 years ago, the Directors of the Toledo, Ohio Museum of Art made a radical decision.

BLAIR: They agreed that since it was too late for many adults to learn to enjoy art, the museum would direct its attention to the education of young people.

MERROW: Barbara Glowacki reports.

THE TOLEDO MUSEUM OF ART

GLOWACKI: Every Saturday during the school year nearly 2,000 fifth grade through 12th grade young people wander freely through the Toledo Museum of Art before and after classes. According to one of the older guards, they're doing what their parents, and often their grandparents, did.

GUARD: I see the same faces each time. I mean, Saturday after Saturday. Some of them come back with families. That's right. And some just seem like kids yesterday, they're out teaching schools, high schools, and universities even.

GUNTHER: It's...it's part of growing up in Toledo. It's a tradition, and you'll meet a lot of older people who will say, "Yes, I did spend a great deal of time as a child in the museum." And I think that's important. We're certainly not trying to have a complete community of artists. But the idea that people are welcome in this kind of environment, and that they feel comfortable with it makes Toledo a nicer place to live.

GLOWACKI: That was the Director of the Museum School, Charlie Gunther. He says there is a risk in allowing children free run of the museum, but it's a risk the museum is willing to take, even though there's a shining spot on the bronze hand of a large statue that thousands of children couldn't resist touching.

GUNTHER: It's true that a museum's basic commitment is to collect works

of art and to preserve them and to display them. But, if no one looks at them, or interacts with them, then it's a very selfish kind of activity. We have high school children who come to the museum every Saturday -- from 1 to 3 -- and we have begun to bring easels up into the gallery, and we put down drop cloths, and they are actually painting in the galleries, looking at works of art, not exactly copying them, but trying to get the basic composition, trying to see how the artist put it together, because that's what interests them. As high school students, they want to know, at this point, how do you make it, what do you do. But the excitement of it -- we've had very good attendance -- is that there's a risk. You can get paint on the floor, or the easel could fall over. And they sense that the museum is letting them do this thing, and therefore, it's exciting for them.

GLOWACKI: Unlike most museums, where membership money buys art or operating expenses, in Toledo, all the money from 8,000 memberships goes to finance the tuition-free school. This concept has turned out to be a good one financially for the museum as a whole. Charlie Gunther explains.

GUNTHER: Corporations will say, "Well, you've asked us for a lot of money. But who else really support...who do you serve? We don't want to serve just a small clique of people from one part of the city."

GLOWACKI: So, the museum hauls out its demographic studies to show that students and members are amazingly evenly spread throughout the metropolitan area, and up into Michigan. And several large civic-minded corporations based in Toledo have given large gifts to the endowment fund. Well, that's what happens, and to some extent, why it happens. But it doesn't explain how all those active kids are enticed into giving up their Saturdays.

CHILD: Well, I don't know, I just like...I just like art because it's fun.

GLOWACKI: Do you ever walk around the museum when you're through with class?

CHILD: Yes.

GLOWACKI: What do you like up there? What do you go see?

CHILD: The painting, and the clay that the people made a long time ago.

GUNTHER: Many people, adults, will often look at what a child does, and say, "That's childish!" But it's a form of symbol making and communication that the child really knows what mother looks like. And if the child was really worried about it, the child would concentrate on that. But it's...the child's not worried about that; the child knows that he is not a camera, or she is not a camera. And so she's making some kind of symbol. And this is what the museum tries to do in their classes, is really preserve that. I mean, really preserve that kind of thinking by providing a certain situation where this can all take place.

GLOWACKI: The Director of the Toledo Museum of Art School, Charlie Gunther.

MERROW: That report for OPTIONS IN EDUCATION from Barbara Glowacki, member station WGTE, Toledo, Ohio.

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BLAIR: After hearing those reports, John, it's pretty clear that the kids are having fun on their field trips to museums. But what about the teachers? Is their hour or two at the museum just a needed break from the pandemonium of the classroom? Or is it a carefully planned integral part of what they're trying to teach their students?

MERROW: When I taught in high school, Wendy, we'd go to plays all the

time. I taught English, and so we were studying drama. We'd go into New York City and see as many plays as we could. That was part of the curriculum, but it was a great break from the regular routine of school. Just to check my memory and see if I was the only one who thought that way, I went out to Stratford Landing Elementary School in Fairfax, Virginia, and talked to a teacher there about field trips.

MORE FROM STRATFORD LANDING ELEMENTARY TEACHERS ABOUT FIELD TRIPS

TEACHER: Oh, I think all children benefit from field trips. There's only so much that you can learn from a printed page. And if you can see things as they truly exist, then they can build upon this, but using the written page. And younger children, of course, it's just like you use manipulatives to teach children mathematics, cause you have to have something concrete to relate to. And this, again, is true for, you know, living experiences.

MERROW: What do you think kids learn from a field trip?

TEACHER: Well, I, of course...you have all kinds of goals in a field trip, again. It's the organization in getting there, and doing something together. And sharing, I think, is always an important part of learning.

MERROW: You don't just say, "Ok kids, let's go"?

TEACHER: Not in my classroom, we don't do it that way. You know, you send home the permission slip, and all this, and the children organize that. They help me choose what we're going to look at at the particular place, and you do a lot of planning, and reading ahead of time so they can benefit from the experience.

MERROW: Do you suppose it's easier to take a field trip when the kids are in elementary school than it is, say, in junior high, or high school?

TEACHER: From the viewpoint of organization, I think, you know, if a junior high school teacher wants to take his third period class, who's going to teach his other five periods the rest of the day? This is a problem we as elementary teachers don't hit, because you're taking your own class with you. In that vein, it would cost the school system, you know, more money for the substitute that day, where we don't need to have one.

MERROW: Now, let me tell you a story. My kids go to a public school in the District of Columbia. Not long ago, they went on a field trip. They went down to some federal office building, and they heard a speech by HEW Secretary Califano, and then toured some new kid-type thing. They came home, and I knew they'd gone on the field trip, and I said, "How was the field trip?" And they said, "Oh, hey it was really terrific. We went on a new bus, one of those big buses, and the upholstery was that new kind of upholstery. You should have felt it; it was really terrific." Now, should the teacher be disappointed? The kids, you know, what did they learn? They didn't learn anything.

TEACHER: Well, first of all, you asked one child, right?

MERROW: I asked both my kids.

TEACHER: Ok. But, I mean, that's part of it too. That might mean that child had never ridden in a bus which, you know....I took a field trip with my class last year into the city of Alexandria, where they paid for their bus, and we did go on the bus. How many children fly that have not taken bus transportation? So in a way, that's a valuable experience. You know, they've experienced something else. I think if you asked further questions, they certainly know they'd seen Califano, and that they had had this experience too.

MERROW: Well, should I, as a teacher, be upset if my kids come back from a field trip talking about the bus? Should I say, "Oh, geeze, they didn't learning anything at all. They were supposed to learn about diamonds, and other kinds of minerals, and so on and so forth."

TEACHER: Why, I'd think I'd be upset if that was the only thing they talked about, but I'm sure it wasn't. You know, that is still part of a learning experience. Everything that a child can take into his conceptual being, I think, is part of learning. But yes, if they came home and the bus was the only thing, maybe I'd be a little shook. But I can't quite believe that.

BLAIR: A teacher at Stratford Landing Elementary School in Fairfax, Virginia. She'd like to take field trips once a month, or maybe even more often.

MERROW: But how easy is that to arrange? Well, the answer is: it depends where you teach, the school district's rules, and what's available in the community.

BLAIR: Other factors are money, the availability of buses, the willingness and energy of parents, and sometimes, the energy and initiative of teachers.

MERROW: In some places, it takes a lot of initiative just to get through the red tape. In Montgomery County, Maryland, there are 11 steps from getting the idea to getting on the bus.

BLAIR: You have to submit a plan, arrange for transportation, re-arrange class schedules, get permission slips from parents, and even clean up the bus afterwards.

MERROW: In Fairfax, Virginia, the tight budget means fewer field trips only three or four per school per year.

BLAIR: But in some schools, field trips are a part of the curriculum. In Boston, for instance, there is a city-wide plan requiring field trips for each grade level, and all the outings are tied to the curriculum.

MERROW: In schools around the country, parents raised the money. Remember the gold old bake sale , or the auction, the school fair? Then the money pays for the senior class outing, or the sixth grade picnic.

BLAIR: At Stratford Landing Elementary School, it's a three-day camping trip for 85 kids and their parents. Marie Canny, one of the teachers, explains.

CANNY: We leave school on a Friday morning, and we return back to the school on a Sunday afternoon, so the children have had, well, almost two full days.

MERROW: How many kids go?

CANNY: All four grade levels in the center, which is grades three through six, which means...last year we had approximately 85 children.

MERROW: Yeah, let's justify this trip. I want you to justify this trip, Mrs. Canny, on the basis of a learning experience. (Laughter)

CANNY: You could justify it a lot better if you could bring a movie projector and watch the children on the side, I think. First of all, I think an important part is this living together. The children have the give and take; the children do the cooking; the children do the cleanup; they have to check in so that we know where they are at all times. And just the plain, you know going to bed and sleeping in the same cabin at night, and being, you know, thinking of the person next to you in the bed. You don't get up in the middle of the night and play cards when someone's sleeping next to you. Just this whole business of learning to work and live as a community. And you can do that very easily over a couple of days, and talk about government, and things like that, in this vein.

Of course, the greatest advantage is in the field of science, where the children can go out and look in the ponds, see what's living there,

see about the balance of nature, learn how to survive in a forest, do things like orienteering, and a lot of things of this nature.

MERROW: I think you've justified it as a learning experience.

CANNY: Oh, it certainly is. (Laughs) But it's a tremendous amount of fun, too. We really have a good time.

BLAIR: Teacher Marie Canny, at Stratford Landing Elementary School in Fairfax, Virginia.

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MERROW: Learning outside of school: that's what we're looking at on OPTIONS IN EDUCATION this week.

BLAIR: Libraries have created some snappy programs to lure kids to their doors.

MERROW: They host puppet shows, concerts, movies, discussion groups, stories by telephone.

BLAIR: And rather than wait for people to come to them for help, librarians often travel to schools and community centers.

MERROW: Some librarians think their main function of distributing books is being camouflaged by a lot of expensive frills.

BLAIR: But others feel that the frills are the only way to keep reading alive in the competition with television for students' attention.

MERROW: Dick Hayes of the U.S. Office of Education describes some trends in the more than 8,000 public libraries around the country. He spoke to John O'Rourke.

NEW TRENDS IN PUBLIC LIBRARIES

HAYES: Some of the most significant areas which are going to touch all libraries are the information bank and retrieval services. We're going to find a new type of librarian in the future, who, perhaps, is going to be a lot more aggressive in terms of providing and finding ways where the consumer needs are going to be met. I think we're going to see a more interesting and innovative use of audio-visual material in the libraries. I think we're going to find that the libraries in our nation are going to be cooperating; much more have agreements with one another as to how materials will be shared, and the form in which that will be done. We'll find that they will have very sophisticated communication in order to handle that sort of arrangement. I think the libraries of the future will have to become -- and we're thinking mainly of...let's talk about public libraries -- will have to become more and more identified with their communities, and addressing what the people in that community want of a library.

BLAIR: Dick Hayes of the Office of Libraries and Learning Resources of the U.S. Office of Education, speaking with John O'Rourke in Washington, D.C.

MERROW: Hayes mentioned audio-visual equipment as one of the latest things to be placed on the shelves next to the books in the library. Monroe Public Library in Bloomington, Indiana, loans the equipment to kids, who then produce their own documentary films.

MERROW: Nancy Briere caught up with a few of the young filmmakers on location, and also spoke with one of their advisers, Dana Burton.

A NEW PROJECT CALLED 'KIDS ALIVE'

BRIERE: You're ten years old now, right?

CHILD: Yeah, right.

BRIERE: Ok, and how long have you been with "Kids Alive"?

CHILD: A year and three weeks.

BRIERE: What's the most fun thing to do for you.

CHILD: I think lots of people around...

BRIERE: You'd like to be the director then, right? Andy Turner, I understand that you're going to be doing some...or you have done some special tapes by yourself.

TURNER: I've done a ponies tape and...

BRIERE: That's a video tape, right?

TURNER: Yeah, right.

BRIERE: So you took the equipment out into the field, and made a program by yourself.

TURNER: Of course, I had my cameraman and an audio person there.

BRIERE: Charlie Halpern.

HALPERN: Right now I'm trying to make some special effects type graphics, using the positive-negative thing.

BURTON: A major goal is to give children a hands-on experience with television, expose them to the media, in hopes that they will gain a solid understanding of television: how it works. They become better consumers, more critical consumers. And at this point, "Kids Alive" is now a half an hour talk show magazine format program. And their shows are every other Thursday. And between shows, they plan the preceding shows.

BRIERE: About how many crew people do you need for a show?

BURTON: Technical crew consists of about three camera people. There's a director who works the special effects generator. This person has to have extensive camera experience before he's trained for that -- go through a workshop. And then we have a floor director who works cue cards. We try to add other crew-type activities for children without any workshop training.

BRIERE: How can you trust the children to handle such expensive equipment?

BURTON: I don't think it's a matter of worrying about the expensiveness of the equipment. The equipment is easy to operate; and with training, children can operate the equipment as easily or as well as adults. They've never damaged the equipment.

BRIERE: "Kids Alive" doesn't sound like the kind of program that you usually find in a library.

BURTON: I think it's one of the most exciting libraries I've ever worked in, and we do try to meet the educational, information, and recreational needs of our community.

MERROW: Dana Burton, a children's librarian and advisor for "Kids Alive, a program at Bloomington, Indiana's public library. Nancy Briere reported from station WFIU in Bloomington.

BLAIR: In Tulsa, Oklahoma, kids can take toys and sculpture and prints home with them. Reporter Matthew Botkin spoke with Rosemary Moran, Head

Librarian at Nathan Hale Library in Tulsa.

THE NATHAN HALE LIBRARY

MORAN: We knew pretty much that they'd go for the toys, but we were trying to come up with something different too, which is why we went into the art prints and the sculpture. And we only bought a few of each of those. We didn't buy a large collection of either one.

BOTKIN: How about the response to the prints? Have they been good?

MORAN: We hung those prints up the last part of February, because we didn't have any place to store them back here. And the kids and their parents both just practically ran over us trying to check them out. My kids love to make pictures and put them on their wall, and they really enjoy displaying their work. And I thought by having something they could check out from the library and bring it home and put it in their room...see, one of the restrictions on this is that we check them out to the kids if they're accompanied by an adult. In that way, the adult knows they're checking it out, and yet, hopefully, the child has made the choice. And we thought that would encourage them to be able to take the prints into their room and hang them on their wall, and become acquainted with it and enjoy the visual experience that some of the paintings provide.

MERROW: Librarian Rosemary Moran, talking about all the things you can borrow from Nathan Hale Library that are not books. She spoke with Matthew Botkin of station KWGS in Tulsa, Oklahoma.

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TEACHER: All right. So you would not say, "Are you Madeline?" Because if I wasn't, I would never tell you, all right? So what would be better to say is, "May I speak to..."

WOMAN: May I speak to Madeline?

TEACHER: This is she.

BLAIR: Those adults are learning English as a second language -- in a public library in Nashville, Tennessee.

MERROW: The classes are a cooperative effort between the Metro Davidson County Public Library and the County Department of Adult Education.

BLAIR: The library supplies the space; the Adult Ed Department supplies the teachers, and the federal government provides the books and materials.

MERROW: Larry Adams asked Lillias Burns, Director of Special Programs at the County Library, why libraries should be involved in teaching at all?

LIBRARIES AS LANGUAGE SCHOOLS?

BURNS: There's a dichotomy right now, Larry, in the library field about how much outreach a library should do. It depends really...your answer it that it really depends on which side you take right now, as far as the library service is concerned. The way that we feel and the way that so many people in the library field feel now though is the fact that we are an agency that serves all people. And that in order to survive and in order to serve all people, as far as not serving just your 20% of your population that libraries traditionally have served, we have to reach out and get other groups. This includes your people with...that are learning English; this includes your shut-ins; this includes your blind and physically handicapped; it includes your inner-city people that have never utilized the library services before.

GARR: Tonight we're working on telephone. And as an assignment over

the weekend, they will have to call three places asking for information: a movie house, to find out the movie playing, the times it will play, and the price; a bowling alley, to find out how much a game costs and rental shoes, and stuff like that; and a library, to find out what the hours, in case--you know, the main library--in case they don't know, and what services are offered and this kind of thing. It's really important, because they, unfortunately... they may be able to speak English quite well, but when it comes to doing it on the telephone, they freeze. And I have had the same experience of having, you know, working in another language and having to make a telephone call in that language, and...within the country of the, you know, that the language is being spoken in, and it is just really hard.

MAN: This is the doctor's office. Mrs. Smith talking...no, speaking. Hello, this is Mr. Runz. May I speak to Dr. Jones please?

MERROW: Madeline Garr, a teacher of English as a second language, and Lillias Burns, Director of Special Programs at the Metro Davidson County Public Library in Nashville, Tennessee. They spoke with Larry Adams, station WPLN, Nashville.

BLAIR: A quick look through public library brochures throughout the country shows quite a lively variety of special programs for kids and adults.

MERROW: The inevitable follow-up question, though, is: Are libraries abandoning their traditional role as booklenders? NPR's Anna Sklar reports on the situation in Los Angeles, California.

AN EXAMPLE OF THE NEW LIBRARIAN

GIANNI: A lot of people say, "Oh, they don't have to read, because everything's going to be on video tape..." this, that and the other thing. They only say that in areas where they fail to teach kids to read. They're not saying it in Beverly Hills. So, I think it's important, in areas where kids have not had good experiences with print, to try and compensate for that, to try and reintroduce them, to give them another way to experience print. If they go to school and they have to read out loud, or however they do it, and they have bad experiences, why, in the library, they can all get together and look at a caption, and each one says which word they know, and together they can figure out what the caption says.

SKLAR: Ann Gianni is a children's librarian now working out of a bookmobile that makes 33 stops a month at low-income housing centers and schools in the inner city. She's worked for Los Angeles Public Library for five years. And before coming to the bookmobile, she worked in Watts.

A few years ago, she used a lot of different program ideas just to get kids into the library. But Ann has discovered that in order to get kids to read, you really have to provide the books they want.

GIANNI: We have certain items that are very popular: karate, dinosaurs, football. There are certain things that are perennially popular. What I do is I buy 20, 50, 100 copies of that stuff. And when I do that kind of mass buying, that means I really limit the number of titles that I can have. I came in two years ago to the bookmobile, and I radically altered the buying procedure here. They'd bought one or two copies and tried....They had fewer copies and more titles. I have fewer titles and more copies. What has also happened is that the kids have had a much greater success rate in finding what they want. When somebody comes in and they want a Dr. Seuss book, and you've only bought two copies of a Dr. Seuss book, and you have 33 different stops, there's 33 locations, there's no chance...I mean, what are the chances -- one in a million -- they're going to find it. But if you've got 50 or 100 Dr. Seuss books....I buy them in groups of 50 now, the Dr. Seuss. So, I mean, it increases the likelihood they're going to get it, which means that they're going to come back.

SKLAR: And apparently, that's a somewhat radical notion for a librarian. Most, still try to provide what is described as a balanced collection

brarian. Most still try to provide what is described as a balanced collection. But in a system as large as Los Angeles, the people who read the most get the most money, and a sort of vicious circle begins: you can't find the books you want, so you don't use the library; and if you don't use the library, then the librarian won't get the money to buy the kind of books you want. And many librarians charge that the notion of using circulation as a guide to book money is not an accurate way to judge library use.

GIANNI: There are a lot of areas in the city where people will not get a library card.

SKLAR: Why is that?

GIANNI: Well, either because they're afraid of anything government, which is especially true in the Mexican areas, or they've had experiences where their kids have checked out books and they've gotten bills that said that you owe the library hundreds of dollars. And that scares them, even though we don't collect that; it's just getting that official notice that scares them. If it hasn't happened, they've heard it happen; they don't want their kids responsible. They know that the home environment isn't some place where the kid has one place they can put their books where they won't get either misplaced or abused. And they don't want to take the chance.

SKLAR: But those situations are beginning to change. Librarians like Ann are demanding a larger slice of the budget pie. And they are using that money to buy not only 50 copies of a book, but books in the native language, for example, of new immigrants. And where librarians are doing that -- at least in Los Angeles -- circulation seems to be increasing.

Many librarians are also trying to seduce kids away from television by linking their programs and materials to the medium. But not Ann.

GIANNI: I go into a class and I say, "TV is evil, and you shouldn't watch it. It's rotting your brain." And the kids get all hot and bothered about it. And they say, "No, it isn't," and we have these big discussions. And I actually had at Utah Street School, when I was visiting, I had a kid come down, and I said, "Well, come talk to me afterwards; we'll have to really talk seriously about this." So he came down, and we had a 20 minute conversation on TV, and I explained how it's passive; how you just sit there passively, and how they...the whole thing is to make you buy things. And I explained the whole economic thing behind it, about how it makes you buy things you can't afford, which means that you got a lousy job, but you can't quit it, which means your boss can treat you rotten because you need the money cause you bought all this stuff, you know. And we discussed it for 20 minutes. He was a sixth grader, and he left thinking, "Well, you know, you've really given me something to think about." And he checked out some books and said, "I think I'm going to start reading."

SKLAR: Most of the children at the bookmobile were checking out three and four books each. Third and fourth grade girls seemed to prefer Little House on the Prairie, and personal stories. Boys seemed to prefer The Hardy Boys, and monster books. But according to Ann, one of the most popular books today is called, How To Eat Worms. A few years ago, librarians in this city were excited by arts and crafts programs, hobby clubs, and raising hamsters in the library as a way of getting people into the libraries. But these days, many of them are like Ann, fighting to get books for people who want to read. In Los Angeles, this is Anna Sklar.

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BLAIR: Museums and libraries are only two places to learn something outside of school.

MERROW: Other ideas are plentiful. How about visiting a farm?

BLAIR: Or a fire station?

MERROW: Or a factory? Or why not walk through a city neighborhood, or take a tour of a radio station -- a public radio station?

A REVIEW OF LISTENERS' COMMENTS

BLAIR: And before we leave the subject of ideas and radio stations, we'd like to share with you some of your own ideas about education, and about OPTIONS IN EDUCATION.

MERROW: A few weeks ago, we asked you for your ideas, and you responded with hundreds of letters.

BLAIR: One listener, Ray Weymann of Tucson, Arizona, added a suggestion: Create a mechanism for a listener response on the air.

MERROW: Well, that makes sense to us, so here's a sample of what you're telling us about OPTIONS IN EDUCATION, and about education generally. Lot of suggestions. The Lawlors of Denton, Texas, would like a program on dance education, and several listeners suggested that we report on school music programs.

BLAIR: That's on our new schedule.

MERROW: John Brenner of Dallas, North Carolina, would like to hear more about Asian studies, and Eileen McGowan suggested a program comparing schools in Russia and the United States.

BLAIR: Discipline is, as always, a popular issue. Among those urging us to report on that issue were Bernice Steele of Columbus, Ohio, and Richard Carter of Tucson, Arizona.

MERROW: I have a feeling there are quite a few teachers in our audience, Wendy, because we got a lot of letters suggesting we take a careful look at what school administrators are doing with their time.

BLAIR: For instance, Evelyn Shaver of Harrison, Ohio, writes: "I would like a program on the uselessness of supervisors, and much of the administration. Education is the child and the teacher. It's the teacher that is holding education together."

MERROW: Well, maybe, but teachers didn't escape unscathed. Mrs. Willis Bridegan of Amerhst, Massachusetts, wrote to ask if we "plan to wrestle with the controversial issue of tenured teachers of poor quality, and what can be done about them."

BLAIR: She goes on, "In this period of financial pressures, low esteem for education, and demands for well-taught basic education, how can we keep spending money to pay tenured teachers who are not truly educating our children. We feel we are stuck with what we've got."

MERROW: Mrs. Bridegan wasn't the only letter writer interested in teachers. Daniel Borchette of Corvallis, Oregon, suggests a program on teacher preparation; and Mrs. Dorothy Daly of Molalla -- also in Oregon -- would like us to report on just how much of their own money teachers personally spend to carry on their work. She says, "The public doesn't understand."

BLAIR: Here's a list of some of the other ideas you'd like to hear about: moral development, guidance counseling and the role of the school psychologist, environmental education, teaching energy conservation, alternative schools, and the crisis in the teaching of writing.

MERROW: But to judge from your letters, the teachers and what they teach are most on your minds. A teacher in Grand Haven, Michigan, Judith Madigan, writes scathingly about some of the courses offered in her own high school. She writes: "Courses are being offered for credit, such as "Anyone Can," in which the student has only to attend and read anything he chooses to get credit -- anything!"

BLAIR: And Hilde Klimek of Brevard, North Carolina, writes to say, "I am glad you're worrying about what our kids learn in school. It's a mess! I have six children, and am aghast at what they don't learn...I think teachers ought to be better trained. It's amazing what's turned loose to educate our children. Teaching should not be just another job." That's one of our topics for the future: How to measure how good, or bad, a teacher actually is.

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MERROW: You can get the full list of topics by writing for our schedule. It's called "Topics," and it's free. And by the way, to let us know your comments, suggestions, questions, write us anytime at National Public Radio -- Education, Washington, D.C. 20036.

BLAIR: If you'd like a transcript of this program on museums and libraries, send 50¢, and ask for Program No. 115. A cassette copy of the program costs $5.00.

MERROW: Here's the address again: National Public Radio -- Education, Washington, D.C., 20036.

BLAIR: And when you write, please tell us the call letters of your local NPR station.

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MERROW: Material for this program came in part from Donna Quiring, WIAN, Indianapolis, Indiana; David Freudberg, WGBH, Boston, Massachusetts; Liane Hansen, WUHY, Philadelphia, Pennsylvania; Barbara Glowacki, WGTE, Toledo, Ohio; Nancy Briere, WFIU, Bloomington, Indiana; Matthew Botkin, KWGS, Tulsa, Oklahoma; Larry Adams, WPLN, Nashville, Tennessee; and Anna Sklar in Los Angeles; and David Selvin and John O'Rourke in Washington, D.C.

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MERROW: Other funds come to us from Carnegie Corporation of New York, and the Corporation for Public Broadcasting.

BLAIR: OPTIONS IN EDUCATION is written and produced by John Merrow. The Associate Producer is Katharine Ferguson; the Assistant Producer is Natalie Iglitz. Technical assistance for this program by Jim Anderson. I'm Wendy Blair.

MERROW: I'm John Merrow, and this is NPR -- National Public Radio.

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MUSIC CREDIT: "Toy Symphonies and Other Fun" conducted by Raymond Lewenthal. Angel S-36080.

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